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THE CLASSICS IN PORTUGAL AND BRAZIL (*Concluded*)
(Mac Kendrick)

ABSTRACTS OF ARTICLES

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THE CLASSICS IN PORTUGAL AND BRAZIL

(Concluded from p. 104)

Pericles went to primary school and to the *liceu* in his own city of Fortaleza. Its population of 212,000 supports a faculty of law and a college of pharmacy and dentistry, but Pericles' family decided to send him for his two years' pre-university training to the Colégio Pedro II in Rio, the model for all Brazilian *liceus*.⁴ In making this decision the da Rochas had to cope with the greatest enemy of the diffusion of culture in Brazil: the enormous distances and the lack of transportation. (The whole country has only 21,000 miles of railway, one-tenth as much as ours.) If one cannot afford to travel by air, and if (as in the war years) travel by sea is barred, the 1500-mile trip from Fortaleza to Rio takes twenty-three days: by rail and motor truck deep into the interior to the headwaters of the São Francisco River; over two weeks by steamer deep into the heart of the state of Bahia (second-class passengers provide their own hammocks), then the final leg on the Estrada de Ferro Central do Brasil, whose initials are interpreted with macabre humor to mean something like 'Funeral Enterprises Constantly Conducted.' When one considers that five of Brazil's twenty-one states have no facilities whatever for higher education, and six others have only embryonic faculties of

law, it is obvious that only families of means and imagination can educate their children in the liberal tradition.

As a student in the Fortaleza *liceu*, Pericles was one of about 100,000 in the whole of Brazil who shared the privilege of secondary education. Three-fourths of these pay the fees of private establishments.⁵ In the United States he would have had 6,500,000 schoolfellows; in a given year one Brazilian in 500 is in secondary school, one North American in 200. Like all his fellow students, Pericles wore a uniform, a custom dating from the picturesque days of the Brazilian Empire (1822-1888). His Latin began in the second year of his five-year *liceu* course, and continued through the third and fourth years: he read a Latin epitome of the Bible, selections from Caesar, Nepos, Phaedrus, Vergil, and Cicero's philosophical works. In class, discourses and lectures were reduced to a minimum; the emphasis was on practice in sight translation, with frequent examinations, marks for practical ability, cross-questioning, and classroom debates. The continental Portuguese emphasis on the single yearly examination was considered archaic.

Pericles was one of over 600 day students in the Colégio Pedro II in Rio. There were about 200 boarders.⁶ The Latin temperament takes unkindly to residential education; in Rio, as in Paris, most mature male students live in what are called *repúblicas*: bachelor lodgings, of which

the Jangada Club in Fortaleza was a fair copy. Had it not been for the magnetism which the capital exercises upon all Brazilians, Pericles might have gone to the largest and most progressive school in all Brazil: MacKenzie College, a North American Baptist foundation in the large commercial city of São Paulo, the Chicago of Brazil, which describes itself as the locomotive drawing the twenty empty cars which are the other states. At MacKenzie over 2,200 students take courses ranging all the way from primary school to the university level. A quarter of the students are preparing themselves for higher studies under a faculty of arts; another fifth enroll in the commercial course; and a somewhat smaller number is divided between the scientific and the pre-engineering courses. Latin is taught in the fourth and fifth year of the gymnasium, or Classical course;⁷ there is no Greek here or elsewhere in Brazilian secular secondary schools; Church and State in Brazil are separate by decree. Even in a typical church school, e.g., that of Campinas in the State of São Paulo, matriculations in Classics total less than ten per cent.⁸

When Pericles was ready to enter the university he had spent exactly the same number of years in preparation as our average college freshman, except that seven of his years, instead of four, were considered spent at the secondary level. He now had his choice among sixty institutions of higher learning, whereas our high school senior can choose among over 1300.⁹ He was one of some 12,000 university students: in the United States he would have been one of a million. In the Federal University of Rio, he could not have made the study of Classical languages his major field, for, when he entered, the university had no faculty of arts. This school was added in 1939, along with one of physical education, one of economics, and one of education. The nearest chair of Greek and Latin was in the University of São Paulo, eight hours away by fast express. There students were offered slim fare in Latin: Catullus, Persius, and Terence's *Adelphoe* in successive years; in the first year of university Greek, *Odyssey* VI and the *Crito*; in the second year the choral passages only from the *Ajax*, the *Antigone*, the *Electra*,

and the *Oedipus Tyrannus*, with Lysias, *For the Cripple*; and in the third year Greek lyric poetry and the *Cyclops* of Euripides.¹⁰

The Brazilian government in its official publications pays homage to Latin and Greek: 'In a general sense, a basic knowledge of Latin, sufficient to constitute an element of culture, is imparted to all secondary school students and a further intensive study of the language is assured to the alumni of the Classical course. Greek is included in the course of studies of ancient learning. These studies are not merely for the sake of erudition; they constitute the groundwork of occidental culture. The study of Latin particularly deserves solicitous care, as it is the very foundation and superstructure of the national tongue. Without Latin, a knowledge of Portuguese, however erudite one may be, would always remain precarious, as if shrouded in a certain permanent obscurity.'¹¹

But the closest Pericles attained to Classics in his chosen law course was the study of Roman law. Brazilian law is based upon the more humane provisions of the *ius gentium* and the *Code Napoleon*; there is no capital punishment. Both his language and his institutions make Latin seem closer and more real to the Portuguese-speaking student than to his North American contemporary.

When Pericles finished his four-year law course, and wore the ring of a *bacharel*, he was required, as a member of the professional class, to register with the ministry of education. He was one of 5,000 who did so; of these over half were physicians, lawyers, or engineers; below the dentists, nurses, pharmacists, and teachers in number were those whose degrees were in philosophy, pure science, and letters; only chemists and veterinarians were fewer.¹² And of the eighty disciples of *literae humaniores*, the Classicists must have been few, indeed.

Pericles today can and does read Latin with ease and pleasure. Despite his name, he knows no Greek. He speaks and writes his own tongue with Classical ease and correctness, though without a trace of pedantry. He contributes graceful articles to the Fortaleza press, acts as counsel for Johnson's Wax, Booth Brothers Steamships,

and Moore McCormack, and looks forward to the day when the Brazilian state and federal assemblies are restored and he may take his place as a representative of his people, the *flagelados* of Ceará, cursed with illiteracy and the drought, blessed with a fierce love of their wildly beautiful burnt-over mountain land. For that career his education, Classical in concept if not in content, has prepared him well.

If this paper thus far has seemed to deal rather more with Portuguese and Brazilian education in general than with the Classics in particular, let me plead the importance of placing the Classics, especially in Brazil, in their proper setting. Furthermore, the comparisons of the state of education in Brazil and among ourselves are not intended to be invidious. They are necessary, to point up the problems with which Brazil is faced as her economy expands. Brazil today is in the position of our forefathers when they first pushed across the Alleghenies. The settlers of our Western Reserve, for example, took their Classics with them because Greek and Latin were a part of their heritage; the Brazilian of today will do the same, and for the same reason. The Classics will not flourish among them, or among us, as a forced growth. When we read that, following the admirable Austrian example, Brazilian workers are given instruction in the factories in the skills of their trades,¹³ we shall not, if we are wise, look upon this as over-emphasis upon vocational education; it lays the foundation for a prosperous economy, in which alone the liberal arts may flourish. The Brazilians, like ourselves, have in education a Jeffersonian and a Jacksonian problem.¹⁴ They must choose and train their elite, and they must raise the general average. As long as the average citizen receives only three years' schooling, as long as truancy is rife, as long as elementary schools must accept illiterates as old as fifteen, as long as, in the picturesque official phrase, 'there are not teaching centers within reach of all the nuclei of population'—in the Amazon basin, for instance, or in the jungles of the Matto Grosso—there is obviously much preliminary spade-work to be done to prepare the soil before the flower of liberal culture may flourish for all to enjoy.

Meanwhile the educated Brazilian knows who

Napoleon was. The provincial papers publish quantities of excellent amateur poetry and prose; regional novelists are producing accounts of life on the sugar and cocoa plantations which have great energy and power; journalists are philologists, short story writers are artists, musicians are novelists, and intellectual life in general is in a ferment.¹⁵

Culture in Brazil is alive, and it is respected for its vitality. This vitality is in part a symptom of the strength of a great and growing country, and in part the result of a careful traditional education which is rooted in the living stream of Latin culture. The training in the mother tongue, for example, is rigorous and of long duration; it produces concrete results. The terms of prosody and syntax employed go straight back to Quintilian and the Greek rhetoricians. Before a Brazilian boy leaves the *liccu* he has studied thoroughly the history and the literature of the mother country and of Brazil, and has been required to write critical essays, in a careful style, upon the authors studied. The following synopsis of the course in Portuguese for the fifth, and final, year of the *liccu* will illustrate my point.¹⁶

'The teaching of literature as such, subordinated to language study in the fourth year, will assume first importance in the fifth. The rules of literary composition will be expounded, and the best works of national and Portuguese authors will be studied in outline. Guided by the reading of the text, the pupils will be required to take an active part in the analysis of each author's method, characterizing the construction and the style, mentioning the devices and the passages which most impressed them, pointing out the elegant and living forms of those which, already archaic, should not be imitated. After they have considered part of a work in detail, they will be given summaries of the remainder, its plan, its aim, the personality of the author, the literary tradition to which he belongs, and his other works. In studying an author or a passage, they will work up literary themes or subjects in personal or social ethics.'

'It is preferable to begin with modern authors, because only these, being more communicative, arouse sincere emotions and awaken pleasure in studies of this kind. Since the primary aim is to educate literary taste, almost all the instruction, to be attractive, must revolve about modern thought, in a familiar environment . . . postponing the analysis of Classical

works to the moment when the pupil, having acquired some critical sense, will be 'ready to assimilate with real profit the older examples of good language.'

'Finally, it is the instructor's duty to make an historical synopsis and a general appreciation of Portuguese and Brazilian literature, so that, at the end of the basic course, the student may have adequate bases on which to consolidate for himself the ideas which he has acquired at school.'

This is the current Brazilian concept of a Classical education at the secondary level. That it is actually carried out in practice any educated Brazilian will prove to you in half an hour's conversation. Though at first sight the remarks upon modern authors may antagonize a teacher of the Greek and Latin Classics, this part of the program will, upon analysis, turn out, like the rest, to be based on sound pedagogical sense. Happy the Classical teacher among us who inherits pupils similarly trained!

I take it that some such concept of liberal education as this is at the bottom of the St. John's, Columbia, and Chicago courses in great books, and will be followed at Harvard when the recommendations of the Committee on General Education are carried out. To this program many Classical teachers have been asked to contribute. Is it too far-fetched to suggest that some of these may profit from a summer in Brazil? With the reversal of seasons, the American long vacation comes at the height of the Brazilian school year. I can assure my listeners that Portuguese is only Latin slightly misspelled; one can learn to speak it fluently in nine weeks. Living is inexpensive, the climate sub-tropical, the people charming, and both our State Department and the Brazilian Ministry of Foreign Affairs are eager to find qualified candidates for exchange instructorships. I can conceive of no more practical application of the Good Neighbor Policy—a *política de Boa Visinhança*—than a season of work and study in Brazil. For the future of the Classics in any tongue depends, I believe, as much upon method as upon content (granted that all Classical authors are by definition worth reading) and the aim of all liberal education—the training of a logical, articulate, discriminating mind and heart—has been demon-

strated in Brazil to be met, as we must meet it, by a traditional method rigorously but imaginatively applied.

NOTES

- ⁴ *Brazil Yearbook*, New York, 1940, pp. 205 ff.
- ⁵ *Anuário Estatístico Americano*, 1940.
- ⁶ *Relatório do Colégio Dom Pedro II*, Rio de Janeiro, 1921.
- ⁷ *Prospecto de MacKenzie College*, São Paulo, 1940.
- ⁸ *Anuário da Faculdade de Filosofia, Ciências e Letras de Campinas*, 1942.
- ⁹ *Op. cit.*, n. 4 supra.
- ¹⁰ *Relatório da Universidade de São Paulo*, 1939.
- ¹¹ *Op. cit.*, n. 2, supra.
- ¹² *Op. cit.*, n. 2 supra, p. 571. The figures are for 1941.
- ¹³ *Brasil 1940-1*, Min. das Rel. Ext., Rio de Janeiro, 1941.
- ¹⁴ *General Education in a Free Society*, Cambridge, Mass., 1945.
- ¹⁵ See, inter alia, Jose Lins do Rego's *Ciclo da Cana de Açúcar*; Jorge Amado's *Romances de Baía*; Luis Jardim's charmingly illustrated folk tale for children, *O Boi de Aruá*; and the musician Mario da Andrade's Tupi-Guarani novel, *Macuaíma*, all published since 1920.
- ¹⁶ *Português Prático para a 5ª série do curso secundário*, São Paulo, 1941, p. 4.

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ABSTRACTS OF ARTICLES

Prepared under the supervision of Professor Charles T. Murphy of Princeton University, Princeton, New Jersey.

ART. ARCHAEOLOGY

ANGEL, J. LAWRENCE. *Neolithic Ancestors of the Greeks*. Remains of only 13 individuals of Neolithic date have been excavated so far in Greece, at seven different sites. Judged by this scanty evidence, the Neolithic population must have been largely ancestral to the later Greeks. Yet the contrasts between individuals are striking enough to favor several sources for the first population of Greece. This diversity is as marked as the divergences in culture between Greek Neolithic villages. III.

AJA 49 (1945) 252-60

(Walton)

BIEBER, MARGARETE. *A Late Roman Portrait Head of Alexander the Great in Boston*. The head, though doubted by Chase and Caskey, is undoubtedly genuine, and came, like the other colossal heads of Alexander, from an arolithic statue. The work is Roman, of the earlier half of

the third century A.D., and well represents the artistic temperament of that age. Ill.

AJA 49 (1945) 425-9 (Walton)

BONNER, CAMPBELL. *Eros and the Wounded Lion*. Two gems in the University of Michigan Collection belong to a group in which a wounded lion is being tended by Eros. This is, like the story of Androcles and the Lion, clearly a form of folk-tale of the Grateful Beast, with Eros substituted for the man. In a number of cases the lion is, however, designated as a solar symbol, and Eros may here represent Harpocrates. Ill.

AJA 49 (1945) 441-4 (Walton)

BONNER, CAMPBELL. *Harpocrates (Zeus Kasios) of Pelusium*. Discusses gems and coins apparently representing two different cult statues of Zeus Kasios, probably originally a Syrian god (perhaps Baal Zephon) worshipped on Mt. Kasion in Syria and identified by the Greeks with their own mountain god, and by the Egyptians perhaps with Harpocrates. Ill.

Hesperia 15 (1946) 51-59 (Durham)

BRENDEL, OTTO. *Procession Personified*. On an oinochoe in the Metropolitan Museum the personified ΠΟΜΗΗ is shown arraying herself and at the same time adorning the ritual implements. The figure of Dionysos here seems to be that of the god 'at home' in his temple. The procession indicated may be one connected with the Hieros Gamos: hence the presence of an Eros, and the general resemblance to the often-represented wedding scenes. Ill.

AJA 49 (1945) 519-25 (Walton)

BRONEER, OSCAR. *Archaeology in Greece Today*. Notes on Olympia, Corinth, Crete, and Athens. Ill.

AJA 49 (1945) 416-9 (Walton)

CARPENTER, RHYS. *The Identity of the Ruler*. Granted that the 'Boxer' and the 'Hellenistic Ruler' are Amykos and one of the Dioskouroi (see Williams, P. L.), this mythological group probably had an allegorical significance, and commemorated the Roman victory over Mithridates, who is symbolized by the defeated Bithynian king Amykos. The Dioskouroi must, then, have been Sulla and Lucullus. Reversing his earlier identification, Carpenter now holds that the 'Ruler' is in all probability Sulla, and that his youthful appearance is to be credited to the fact that he is also Castor. Ill.

AJA 49 (1945) 353-7 (Walton)

DINSMOOR, WILLIAM B. *Notes on the Interior of the Hephaisteion*. Upholds his former conclusions (Observations on the Hephaisteion, Hesperia, Suppl. V, 1941) against O. Broneer (Notes on the Interior of the Hephaisteion, Hesperia 14 (1945) 246-58).

Hesperia 14 (1945) 364-6 (Walton)

DUSSAUD, R. *Temples et cultes de la triade héliopolitaine à Ba'albeck*. Summary of recent restorations of site. Survey of origin and history of cult (Jupiter, Venus, Mercury).

Syria 23 (1942-3) 33-77 (Downey)

HANFMANN, GEORGE M. A. *Horsemen from Sardis*. A study of the fragments of a remarkable vase found in Sardis in 1914, representing a parade of Lydian cavalry. The figures of the frieze are in painted relief; on stylistic grounds the work may be dated to the 3rd quarter of the 7th century. Of capital importance as testimony for figurative art in Asia Minor at this period, it points to artistic connections with Greece rather than with the Orient. The evidence so far at hand does not support the view that during the 'dark ages' the Greek cities of Asia Minor were relatively civilized and continental Greece backward. Homeric descriptions were reminiscences of things very much past. Ill.

AJA 49 (1945) 570-81 (Walton)

HILL, DOROTHY KENT. *Bonn or Colmar Painter (?)*. The r. f. kylix, once in the Sonzée Collection and recently acquired by the Walters Art Gallery, was assigned by Beazley, on the basis of a single inadequate illustration, to a position intermediate between the Bonn Painter and the Colmar Painter. The present study confirms this judgment, in general, and presents the information needed for a final decision. Ill.

AJA 49 (1945) 503-7 (Walton)

HILL, DOROTHY KENT. *Material on the Cult of Sarapis*. Discusses six 'unknown objects' in the Walters Art Gallery. Five are heads or busts, 'copies, more or less direct, of the face of one original,' surely the great cult statue at Alexandria. The most striking feature of the largest head, its wide, calm eyes and falling locks on the forehead, are copied from the traditional rendition of Zeus by Pheidias. The sixth object is a bronze lamp in the form of a sandalled human right foot, which may, with some probability, be connected with the cult of Sarapis. A rod at the back, on which the lamp-cover turns, is decorated with a uraeus, which immediately suggests connection with the giant detached Sarapis feet. Ill.

Hesperia 15 (1946) 60-72 (Durham)

IMMERWAHR, SARA ANDERSON. *Three Mycenaean Vases from Cyprus in the Metropolitan Museum of Art*. A fragmentary, but excellent, krater in the Mycenaean style, found among the Cesnola pottery fragments, may now take its place with the two well-known chariot kraters in the Museum. Together the three vases illustrate the first 100 years of the pictorial style. The new vase is to be dated approximately 1375 B.C., and the decoration, of water birds and floral patterns, was inspired by the outgoing Palace style. The main source of inspiration for the period, however, was the mural painting of the mainland palaces, and this—exemplified by the two chariot kraters—provided the standard decoration for the next 200 years. The Maroni krater is one of the earliest and finest examples of this style, and belongs in the first quarter of the 14th century. The other vase is perhaps a hundred years later, and shows marked degeneration in shape, technique, and quality of decoration. The author believes that the vases of this 'Levanto-Helladic'

style were actually produced on the Greek mainland. Ill.
AJA 49 (1945) 534-56 (Walton)

JOHNSON, FRANKLIN P. *The Late Vases of Hermonax*. A classification and consideration of those vases painted by Hermonax that appear to belong to his latest period. Ill.
AJA 49 (1945) 491-502 (Walton)

LEHMANN, KARL. *The Girl Beneath the Apple Tree*. A small piece of sculpture in the Institute of Fine Arts of New York University is probably a reduced copy of the sculpture referred to in Herondas 4. 27 f., and solves the riddle of that passage. Ill.
AJA 49 (1945) 430-3 (Walton)

LEVI, DORO. *Gleanings from Crete*. 1: The Dragon of Babylon was borrowed by the Minoans and appears on a seal impression from H. Triada, and, almost certainly, on a number of the glass plaques from Dendra. Minoan art associated the dragon with the chief goddess, and achieved a graceful and spirited composition. The Dendra plaque must no longer be interpreted as a pre-Hellenic representation of Europa on the bull. 2: The Siren from Praisos, on a fragment of a large vase, is vindicated as a creation of early Hellenic art, against the contention of Emil Kunze that it is late Mycenaean or sub-Mycenaean. The fact that the attribution is debatable shows, however, that there was at Praisos, and probably in other segregated areas, a lingering of the pre-Hellenic artistic traditions. 3: The figure represented on an archaic bronze mitra from Axos is Apollo, not, as M. Guarducci maintained, Athena. In the earliest cult of Apollo on Crete there were elements derived from the cult of the chief Cretan god; some of these the Classical Apollo retained, and some he dropped. Among those dropped were the weapons of the warlike divinity, and the animals of the god of nature, both of which appear on the mitra. Levi analyzes the contribution of Minoan Crete to the Hellenic Athena, Apollo, and Zeus. Another important monument of this transitional period is a pithos lid from Knossos, with a figure which Levi identifies as Zeus. 4: A number of unpublished pieces of gold jewelry from the Idaean Cave are discussed; included are several fragments which belong to a plaque in the Candia Museum, of a goddess flanked by two attendants. Ill.
AJA 49 (1945) 270-329 (Walton)

MILNE, MARJORIE J. *A Prize for Wool-Working*. An inscribed Attic eye-kylix of about 540-30, recently acquired by the Metropolitan Museum, was a prize in a girls' carding contest, presumably at Tarentum. The name of the winner, Melosa (Attic Melousa), is rare and raises questions. In Athens it would suggest that the person was a hetaira, but this does not seem appropriate here, and the name may have been honorable enough at Tarentum. Ill.
AJA 49 (1945) 528-33 (Walton)

MYLONAS, GEORGE E. *A Signet-Ring in the City Art Museum of St. Louis*. The bronze ring with gold-plated bezel is not, as has been thought, Mycenaean, but probably belongs to the middle of the 7th century B.C. The intaglio scene represents a man grasping an elaborately dressed woman by the wrist. This is undoubtedly the final act of the marriage ceremony, the sealing of the marriage contract. The custom was old even then, and it may be seen represented on Minoan-Mycenaean signet rings. It is possible that the figures on the St. Louis ring are divine, and that the scene represents the Hieros Gamos of Zeus and Hera. Ill.
AJA 49 (1945) 557-69 (Walton)

RICHTER, GISELA M. A. *An Ivory Relief in the Metropolitan Museum of Art*. This comparatively well-preserved relief of two female figures may be dated in the 7th century, probably in the third quarter. The figures are Aphrodite and Peitho, and the relief furnishes the earliest known Peitho in Greek art, and the earliest known group of Aphrodite and Peitho. An unpublished fragment of an Attic skyphos of about 460-450, also in the Metropolitan, with figures of Peitho, Aphrodite, and Eros, is also illustrated, and shows how the conception of the two goddesses had changed in the interval. Ill.
AJA 49 (1945) 261-9 (Walton)

ROBINSON, DAVID M. *A New Attic Onos or Epinetron*. A new example of this rare type of ceramic art is here published, in the first article in English on the type. The onos was used in working wool, and was worn on the knee, probably to prevent the twisting or the dirty fleeces from rubbing against the clothing. Like some others, the onos in Baltimore has a plastic head which protrudes from the closed end. Robinson suggests that this may represent Athena Ergane, the goddess of work, and that the scales of the onos may therefore suggest the scales of the aegis. The Baltimore onos is dated to 490-80, and is attributed to the Diosphos Painter. An appendix lists the 41 onoi known. Ill.
AJA 49 (1945) 480-90 (Walton)

ROSS, MARVIN CHAUNCEY. *Fragment of a Consular Diptych*. A piece in the Walters Art Gallery is not included in Delbrueck's corpus. It is closely related to a diptych found at Ostia, and both are products of the Italo-Gallie school of the 5th century. Ill.
AJA 49 (1945) 449-51 (Walton)

ROWLAND, BENJAMIN, JR. *Gandhara and Early Christian Art: Buddha Palliatus*. The earliest statues of Christ and Buddha are strikingly similar, and both are derived from the Greek orator type exemplified by the Lateran Sophocles. Since both Buddha and Christ were thought of as replacing the teachers of the ancients, it was natural that to each should be given the pose and costume usual in the older representations of philosophers and teachers. The substitution of the youthful ephebe

type for the mature bearded faces of the orators is probably due to association of both figures with Apollonian characteristics. Ill.

AJA 49 (1945) 445-8

(Walton)

SMITH, H. R. W. *From Farthest West*. Photographs and brief notes of a number of vases, mainly from the W. R. Hearst and the Victor Merlo collections. Ill.

AJA 49 (1945) 465-79

(Walton)

STEVENS, GORHAM P. *The Northeast Corner of the Parthenon*. Discusses the monuments that Pausanias mentions in this region, and their positions; and attempts to determine some of the monuments that he passes over in silence: one, probably a quadriga of about the same age as the Parthenon, set up by a certain Pronapes to commemorate at least three victories; a Temple of Rome and Augustus; the Heroön of Pandion, which is here identified with the so-called Ergasterion; and others. Ill.

Hesperia 15 (1946) 1-26

(Durham)

STUART, MERIWETHER. *The Denarius of M'. Aemilius Lepidus and the Aqua Marcia*. The structure represented by three arches on the coin struck by Lepidus between 91 and 89 B.C. has been variously identified as the pons Aemilius, as the rostra, as a triumphal arch, and as an aqueduct. The present study is based on as many die varieties as could be assembled. Comparison with identifiable representations on other coins permits the elimination of bridge, triumphal arch, and rostra, and confirms the identification as an aqueduct. Of the four aqueducts in use when the coin was struck, only the Marcia and (probably) the Tepula had terminal arches, and of the history of the Tepula little is known. Though the building of the Marcia was regularly attributed to Q. Marcius Rex, urban praetor of 144 B.C., Pliny does state the Marcia was formerly called Aufeia, which suggests a pre-Marcian chapter in the history of the structure. We know further, that the censors of 179, M. Aemilius Lepidus and M. Fulvius Nobilior, began, but were prevented from completing, an aqueduct, and that in 143 another M. Aemilius Lepidus supported Marcius Rex against decemviral opposition to the extension of the Marcia to the Capitoline. There are in Frontinus' account of this aqueduct a number of circumstances that are without parallel in Republican times. These can all be explained if we assume that the Aqua Marcia was the aqueduct begun in 179, and known, presumably, as the Aemilia-Fulvia (corrupted in the text of Pliny to Aufeia). The original name must still have had some currency when M'. Aemilius Lepidus represented on his denarius this monument to two earlier members of his family. In 56 B.C. Marcius

Philippus on his coins asserted—successfully, as the name Aqua Marcia shows—the claim of his family to be identified with this aqueduct, and posterity all but forgot the part played by the Aemilii in its construction. Ill.

AJA 49 (1945) 226-51

(Walton)

TALCOTT, LUCY. *Note on a Festival Jug*. The representation of a statue of Dionysos on an oinochoe associated with the celebration of the Anthesteria is perhaps to be connected with the sanctuary of Dionysos in the Marshes, and with the passage in Athenaeus 10. 437 d. The floor of the sanctuary should be reexamined for traces of a statue base. Ill.

AJA 49 (1945) 526-7

(Walton)

URE, A. D. *Some Boeotian Palmette Cups*. Of more than 250 known Boeotian Black-Figured cups of the latter part of the 5th century and the early part of the 4th, comparatively few have been published, and still fewer classified. They are usually simply decorated, with palmettes and lotus, etc. This article calls attention to one or two easily recognized groups. Ill.

Hesperia 15 (1946) 27-37

(Durham)

URE, P. N. *Ring Aryballoi*. Corinthian ring aryballoi, a sort of freak variant of the popular ball aryballoi, have not come down to us in great numbers, and have been neglected. Ure lists and briefly characterizes the 56 (4 doubtful) known to him. Most fall into three groups. Generally dated Middle Corinthian (late 7th or early 6th century). 'Best explained as a take-over for mass production of a motive on which Corinthian vase-painters had already done their best work.' Sixteen Boeotian ring aryballoi are discussed similarly; probably of the middle of the 6th century. Of these the ring is generally rectangular in section. Ill.

Hesperia 15 (1946) 38-50

(Durham)

VANDERPOOL, EUGENE. *An Unusual Black-Figured Cup*. The vase, reputedly found in the Attic Midlands in the 1930's, may be classed as a little-master cup, although it does not fit exactly into any of the sub-groups of this class. It seems clearly to be by the same hand as a kylix in Naples, but pending further study, no attribution should be attempted. Ill.

AJA 49 (1945) 436-40

(Walton)

VERDIANI, CARLO. *Original Hellenistic Paintings in a Thracian Tomb*. A preliminary report on the frescoes of a remarkably preserved tholos tomb. As the first authentic example of Hellenistic mural painting, the discovery is of major importance. Ill.

AJA 49 (1945) 402-15

(Walton)